

# 14. Fantasy 14

Luis Milán

1. | | | | | 5. | | | | |

a r e f e f a r d r f d f r e r e f

10. | | | | | 15. | | | | |

e e r b f e r e f d r a r b r a

20. | | | | |

r a e f e f b r a b d a d a r d b a d b b r a b b r e f e

25. | | | | |

a b a r a r a d r d r a a b r a r a b d a d

30. | | | | | 35. | | | | |

b a r a d r a d a b a r e f b f d b b f d a b b r a b b r e f e d b

40. | | | | |

a b b f d a b b r a b b r e f b b a a r a b d a b

45. | | | | |

a a r e f a r a r d r d a r a b b r e f e

[See note to fantasia 10 for tempo changes.]

This fantasy ... is in the third and fourth modes [phrygian and hypophrygian].

Shifting the fourth fret for the phrygian and hypophrygian mode:

“...and always, if you play in the fourth and third mode in the note range of this fantasia, shift the fourth fret of the vihuela higher [toward the nut], so that the sound on the said fret be strong and not weak.

(..alcareys un poco el quarto traste dela vihuela para que el punto del dicho traste sea fuerte y non flaco.)

[So especially the interval of a third (E to G#) (open to 4th fret on the 2<sup>nd</sup> course) will be purer.]